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AUTHOR Kirkland, Max D.; Folwell, William H.
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ABSTRACT

A publication is presented which combines information and instructions on public speaking and platform presentations for 4-H members. It contains instructions in the preparation of all types of formal speeches, illustrated talks, and demonstrations including the planning and production of visual aids. Sample aids and materials are appended. A glossary of terms used is also included. (Author/CK)

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# 4-H Presents . . . .

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*4-H PRESENTS . . .*


by Max D. Kirkland, Associate Specialist in Communications, Rutgers University – The State University of New Jersey, and William H. Folwell, Visual Specialist, The Pennsylvania State University. Illustrations by Harry A. Carey, Jr., Exhibits Specialist, The Pennsylvania State University.



Northeast Regional 4-H Publications Coordinator . . . . . Russell W. Smith


This publication is designed to combine information and instructions on public speaking and platform presentations previously published in several states into one publication for all 4-H members. It will provide members and leaders with detailed information and instructions in the preparation of all types of formal speeches, illustrated talks, and demonstrations including the planning and production of visual aids. The aim is to improve all presentations and to inspire more members to participate in youth development programs.

# 4-H PRESENTS . . .

## I — Public Speaking and Platform Presentations

When the chairman completes his introduction, turns and speaks your name, and you stand to begin your presentation it can bring you the first real thrill of realizing you have a new and exciting power. There is nothing on earth more powerful than the spoken word. Nations have been born, and nations have been destroyed through this power.

Whole populations through the centuries have faithfully and devoutly followed religious, philosophical, and political leaders – Cicero, Savonarolla, Winston Churchill, Abraham Lincoln, Martin Luther King, and hundreds of others – all gifted with the power of elocution.

## II — Purposes and Objectives of 4-H PUBLIC PRESENTATIONS

To help you speak and demonstrate more effectively in order to achieve the objectives of your projects while teaching new skills and techniques to others.

To prepare you to give public presentations of your programs, projects, and activities to inform the public and encourage continued support of 4-H in your community.

## III — Three Methods of Public Presentation

### A. The Formal Speech

A speech presented without visual aids. The purpose of the formal speech is to inform, to persuade, to entertain, to stimulate action or further interest in a topic of community concern.

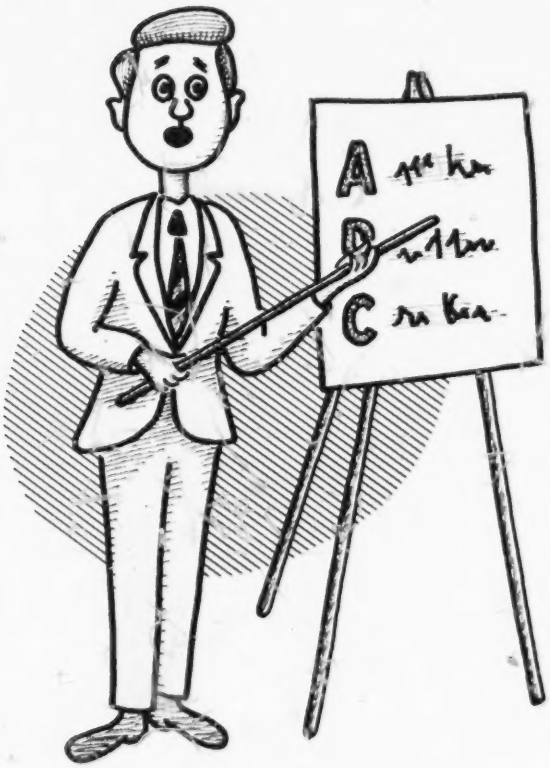
Since it is more difficult to hold the attention of an audience without the use of visuals, the formal speech requires more attention to colorful language and rhetorical devices than the illustrated talk or demonstration. It contains more literary references, poetry, quotations, wit and humor, imagery. Although these devices may be used in all three methods, their absence will not be noticed as much when visual material is added to the presentation.

The formal speech is used for topics or situations which do not lend themselves to other methods. Demonstrations or illustrated talks require more platform space. When deciding which method to use, the topic usually settles the matter quickly. However, some projects are adaptable to all three methods: "How to be a good shopper" – "How to beautify your home with flowers" – "The pleasures of horseback riding."

The preparation of material for the formal speech gives excellent training in writing themes, essays, personal letters, and reports of various kinds. In his INSTITUTES OF ORATORY, Quintilian, the Roman educator, quotes Cicero on writing:

"As regards those aids which we must supply for ourselves, it is the pen which brings the most labour and the most profit."

In the many 4-H projects and activities there are limitless numbers of topics for formal speeches which can be presented at school club meetings, assemblies, church programs, civic clubs, and special events. In addition, for members interested in further development of their speaking ability, local, state, and national speech contests provide worthwhile awards.



**B. The Illustrated Ta**

A speech presented for the same purposes as the formal speech with the addition of visual aids such as charts, pictures, slides, models, or posters. The speaker may rely on visuals as much as rhetoric in this method. Audience attention is easier to hold, since the visuals allow for more showmanship.

The illustrated talk is used when the purpose is to leave a more vivid impression and to stimulate greater interest with the audience.

When persuasion is needed, illustration adds effectiveness.

When teaching is the purpose, illustration adds effectiveness.

When selling is the purpose, illustration adds effectiveness.

The illustrated talk should be used by 4-H members when the topic is suited to the method and when physical arrangements allow.

For the beginning speaker the illustrated talk is easier than the formal speech or demonstration. There are no technical terminologies to trip the tangled tongue, and visuals provide an attention center away from the nervous neophyte speaker. This is the best method for younger members in beginning practice for public presentations.

The speaker should follow the same principles for good speech writing in collecting material for an illustrated talk. Fewer words may be used and sentences shorter and more descriptive, but the basic outline will follow the same pattern as the formal speech.

**C. The Demonstration**

A speech presentation using visual aids is known to younger members as "Show and Tell." This method goes a step further than the illustrated talk in that it shows how to do something, how to make something, or how something works:

How to – Bake Bread, Ride a Horse, Repair an Automobile.

This is the laboratory method in teaching – theory plus illustration, plus demonstration. The end result is often a completed product. The objective is to be able to say to your audience: Now you can do this.

The demonstration method helps 4-H members to "learn by doing" and others to "learn by watching."

As in the other methods, the demonstrator is also making a speech, therefore the same basic principles of good public speaking should be used. In one respect this method is the most challenging of the three. Exact and specifically identifying words must be used. Precise, smooth-flowing, and non-distracting gestures are required. "Thingamajig"

won't suffice. Nomenclature is a basic requirement for the demonstrator. Constant reference to the latest dictionary, *Roget's Thesaurus* and books of antonyms (words of opposite meaning) and synonyms (words of similar meaning) will be of great assistance.

strained vocal organs, or other impediments, check with your physician.

Practice breathing deeply from the diaphragm as you repeat passages of poetry or certain phrases to be emphasized in your presentation. Try making your voice more musical by saying a few words at a different level than your natural pitch.

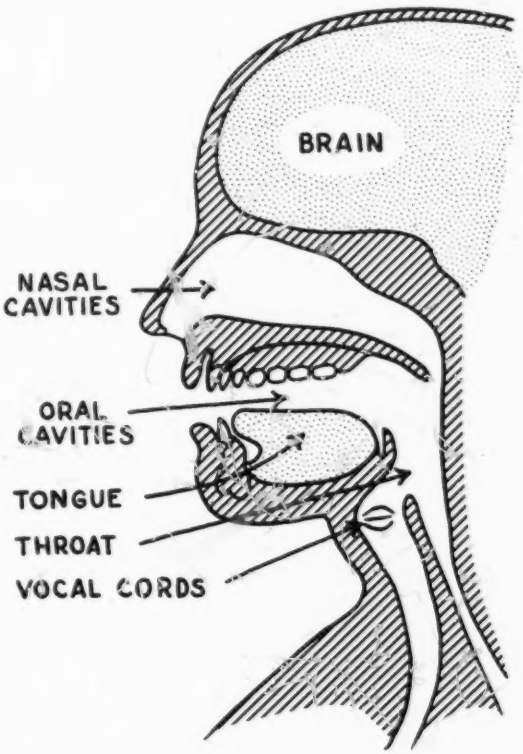
## IV — Basic Principles of Public Speaking

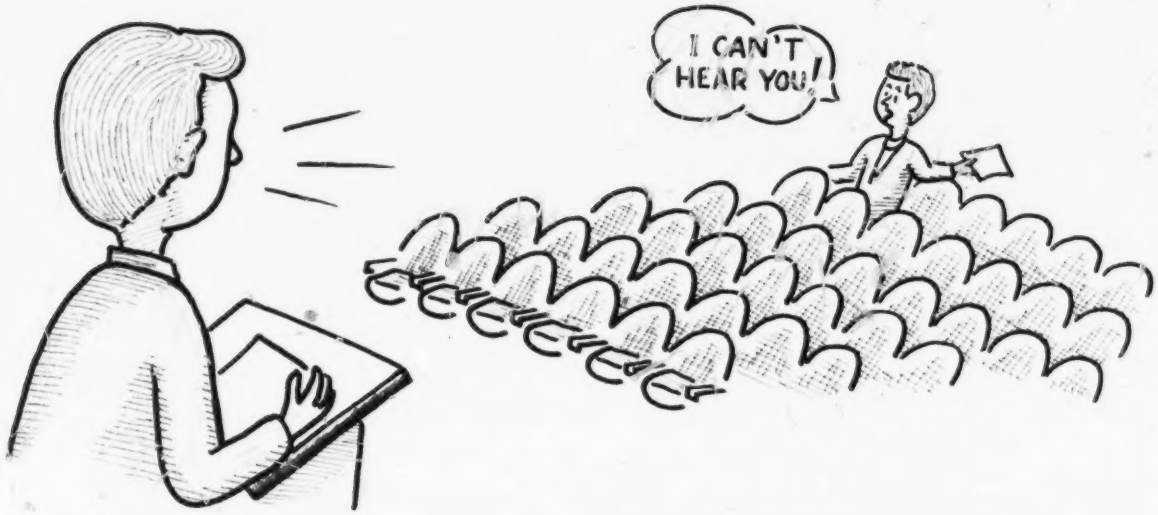
Three classical principles of effective public discourse formulated by Aristotle and practiced in ancient Greece list the Speaker, The Speech, and The Audience. Your success on the public platform as a speaker will depend on how well you KNOW YOURSELF, KNOW YOUR SUBJECT, AND KNOW YOUR AUDIENCE.

### A. The Speaker

Analyze your abilities, skills, and limitations as you begin preparing your speech material. A brief study of the vocal mechanism can greatly improve your speaking ability. The proper and effective use of the vocal apparatus is very important to the success of your speaking efforts. A sensational topic of current interest, completely researched and well-written is no guarantee of success if you neglect your speech skills.

Listen to the sound of your voice while practicing before a mirror. Learn to shape the lips for proper vowel sounds, to control the breath for pleasant-sounding consonants. Concentrate on the resonators: chest cavity, oral and nasal cavities. If you detect any evidence of breathiness, hoarseness,






As you practice, ask a friend to critique your presentation. Rehearse in a large room or auditorium with your critic in the back row to make sure you are projecting your voice properly. Clear, precise articulation of speech sounds is necessary if you wish to be heard and understood in rooms with imperfect acoustics. Increasing the volume of your voice is not always the answer. Indeed it can compound the problem by creating unwanted reverberations.

Devote some time to posture, gestures, facial expressions, body movements. Eliminate any unpleasant mannerisms which might detract from your speech.

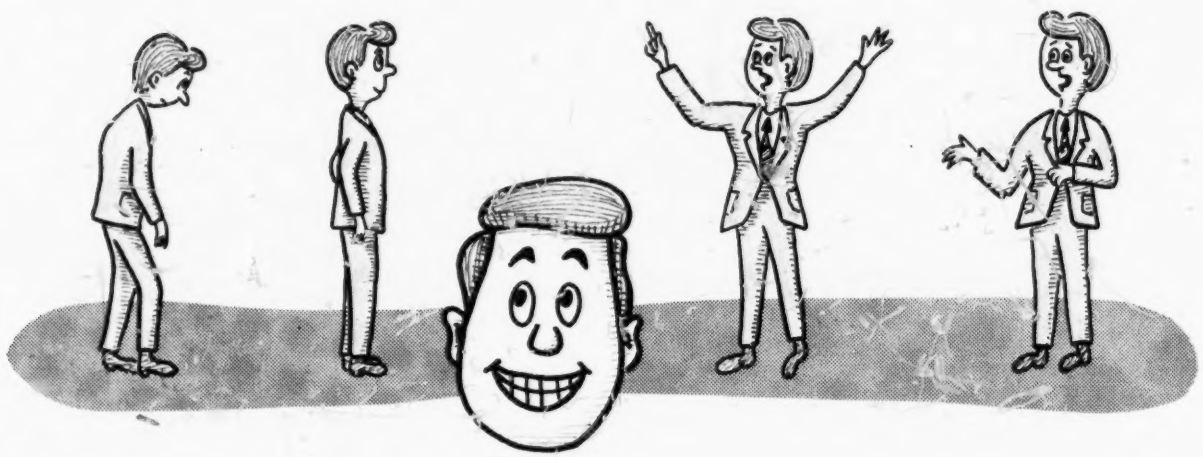
Stand erect! Make all your body movements graceful, smooth-flowing, and appropriate to your statements. On the platform you are always assuming the role of an actor, to some extent, therefore your facial expressions and gestures should be broader and slower than in person to person communication.

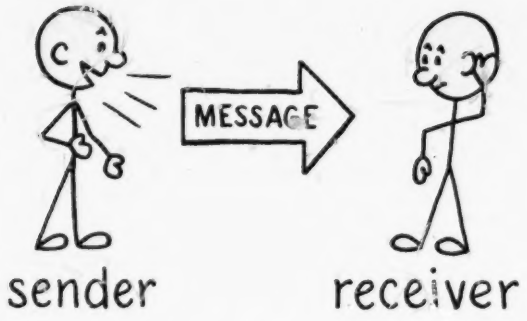
**B. The Speech**

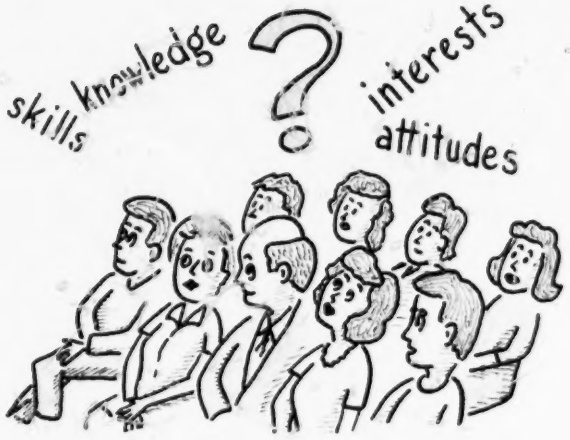
Learn as much about your topic as possible. If it is related to your 4-H projects, you may feel that you already know enough to write a speech with little research. This will probably be a routine speech. The more you know about your subject, the easier it is to discover a fresh approach, a new and exciting angle, showing originality and creative thinking.

What are the proper steps to take?

First, put down a few basic ideas about the subject, then start researching for new ideas to help in preparation of your speech outline. Your major objective here is to accumulate enough information






for a speech much longer than the one you plan to present. This allows plenty of opportunity for editing to the most effective length.

**C. The Audience**

Communication requires a sender and a receiver. The more you know about your audience the more effective your communication.

The closer you come to meeting the needs and interests of your audience the more successful you will be.

Knowing the composition, knowledge, skills, and attitudes of your audience will guide your selection of words, phrases, anecdotes, and even visual aids.

Knowing your audience will give you confidence. They will not be "a sea of strange faces" but a warm, friendly, receptive group of people as interested in listening as you are in presenting.

**How to Obtain Audience Information**

1. Personal Inquiry

Ask you club leader, agent, fellowmembers. Visit with the chairman of the organization. If it's a civic club, learn about their activities and projects. Check newspapers and magazines for outstanding work they are doing in the community. This is a good technique for attention-getting openers: "I noticed in the morning paper that your president has been honored as Man of the Year." If your presentation is given at an annual event such as 4-H AWARDS NIGHT, include specific references to the occasion.

## V — Preparation of the Speech

**A. Selecting the topic.**

The topic should reflect your major interest in 4-H, community affairs, school projects or hobbies. First consideration should be your audience. You may be giving the speech a number of times for civic clubs, school groups, 4-H meetings, county and state events, and perhaps even national events. Although 4-H members have branched out widely in the past few years for speech topics, it is not advisable to attempt a subject beyond your knowledge and experience.

A list of topics from recent state events is included in the appendix.

**The Illustrated Talk.** The topic should relate to your projects or activites. This is in keeping with the purpose and objectives of the public presentation program. Select th topic best suited to your projects, your talents and to the illustrative method.

**The Demonstration.** The topic is usually related to your projects and should certainly be one you can present with greatest ease. If you have several

choices, check first with your leader to see how many others are demonstrating in the same category.

In order to gain broader experience, change your demonstration topic from year to year. Change your method of presentation: give a formal speech one year, an illustrated talk the next, and a demonstration the third year, or vice versa. These presentations may very well come from the same project or activity.

**B. Collecting Speech Material**

Use 3 x 5 index cards for jotting down ideas, quotations references, names, statements, places, etc.

Use a separate card for each major idea or section in your speech. Number and date your cards in the upper right hand corner. On one line use a code symbol for the place in your speech where you intend to use this material. In the visual aids section, cards are used to indicate visualization.

Always record very carefully your source of information: book, magazine, publisher, date, page number, author, and library card number. DO NOT TRUST YOUR MEMORY!

Sources of material should be your own knowledge and experience.

Before going anywhere else for information, jot down your own ideas and thoughts on the subject. Also, write out briefly what you think you want to state in your speech. This is important for two reasons: It can add originality which might get lost if you start quoting too many outside sources and it can serve as a stimulus to many channels you will want to explore in search of new material.

Your leaders and fellow members.

Much labor may be saved if you find someone who has given a presentation on the same or a similar topic.

School and public library. Check the Reader's Guide to Periodical Literature for current information. Talk with the librarian about the topic. Browse through the card index section looking for unusual angles. Study the encyclopedia, almanacs, newspapers, trade and professional journals.

A new source of material for speech study and speech preparation is available from several universities. The material consists of recorded tapes, video and audio, and films of great men and women appearing as speakers, participants in public forums and private interviews. Excerpts from these sources can add dramatically to your presentation.

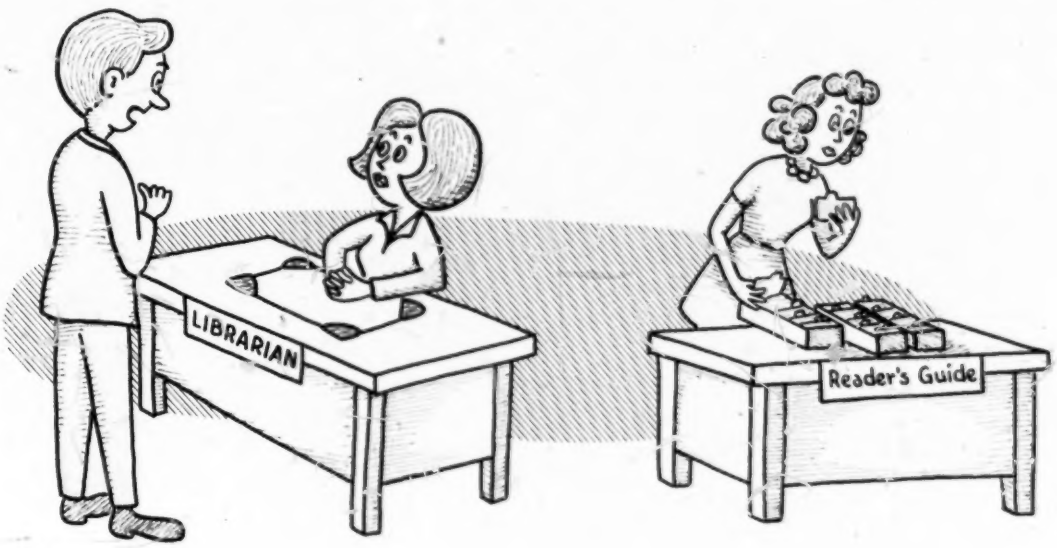
Authorities on the subject:

This is your best source for exciting, up to date, living information that can make the difference between a routine and a dynamic presentation.

There is an authority somewhere on any subject you may select. Many of them may be within telephone distance. Others may respond to a letter asking for a usable quote, a comment, or an answer to a question you can work into your speech. These authorities can be located through your state university, local and state government agencies or your school and church officials.

**C. Outlining the Speech.**

Use a standard outline form to keep your main points and supporting material in proper order. Arrange all cards of your collected material in order of importance and select three or four major headings and move them to one side.



From these main points select your central thought or main contention. Exactly what is it you want to say in this speech? Write it down on scratch paper, rephrasing it several times before starting your outline.

When you have the central theme well in mind you are ready to synthesize your speech; that is, putting all your ideas together in logical sequence. This is done in three steps:

1. Start with your subject sentence.

This may be the title of your speech. It is your central idea which holds together all other ideas to promote your purpose in giving the speech.

2. Phrase the main headings in your outline which relate to each other and directly support and explain the subject sentence.

3. Select and write into the outline the subheads and all supporting material.

With these sentences and phrases on paper you are now looking at your speech outline.

**D. Writing the Speech**

The introduction serves two main purposes: (1) to get the attention of the audience, and (2) to state the purpose of the speech. While getting the attention of the audience and stating your purpose you also transmit what is called the ethos of the speaker. With the use of certain skills and rhetorical devices you let the audience know that you are a good speaker.

Analyze yourself very carefully before preparing the introduction. If you can tell a story well and it fits the speech, use it. If in doubt – leave it out! A sincere, straightforward opening which tells the audience what you intend to accomplish is much better than a bumbling attempt to be funny with a string of unrelated "that reminds me" stories.

The flamboyant style of many after-dinner speakers or convention entertainers who shoot firecrackers or resort to tired vaudeville routines to gain attention is not for your type of presentation.

Use showmanship but make it blend tastefully and effectively with the stated purpose of your presentation.

Attention-getting techniques:

The story, anecdote, joke, or personal reference. Be sure it relates directly to the speech. If your purpose is to entertain, you may, of course, expand this technique. In the 4-H talent program it would be used extensively throughout a presentation.

Personal reference.

If a dramatic incident in your own life relates to your topic, use this in your introduction. Examples would be saving a life, winning a national award or meeting a famous person.

Reference to someone in the audience. If the chairman or a member of the audience shares your hobby, call the name. This gives you prestige support from the beginning.

Reference to the place or occasion.

". . . here in this historic building."

Reference to the preceding speaker.

When you are one of several speakers it is particularly serendipitous if the speaker has closed with a remark that leads to your opening story or statement. This often happens. (See Appendix A.)

The Rhetorical Question. This is a question asked by the speaker merely to arouse interest in the audience. An answer is not expected. It is used freely by ministers, lawyers and inspirational orators. It is one of the most effective devices of the persuasive speaker and can easily be adapted to the formal speech, the illustrated talk or the demonstration

It can be simple: "Do your friends laugh when you sit down to make out your own income tax?"

It can be complex: "Ladies and gentlemen, let me pose a question: "are we going to sit here smug and complacent, apathetic, lulled by a lackadaisical lethargy and let the soot and smog and pernicious pollution literally choke us to death? I say we are not! I say we are going to the polls tomorrow and vote the necessary funds to stop this juggernaut of insidious destruction as quickly as human engineering and ingenuity can get it done!"

WARNING – Beware the unrhetorical answer. A minister was appealing to his congregation: " . . . and in these times of trial and tribulation who will come forth to lead us? Who will lead us?" An unusually fidgety 3-year old standing between his father and mother on the front pew responded loud and clear: "I will lead us!"

Dramatic use of imagery.

Describe in colorful words and poetic phrases a mountain scene, the breathtaking excitement of a horse show, or the once in a lifetime thrill of the National 4-H Congress.

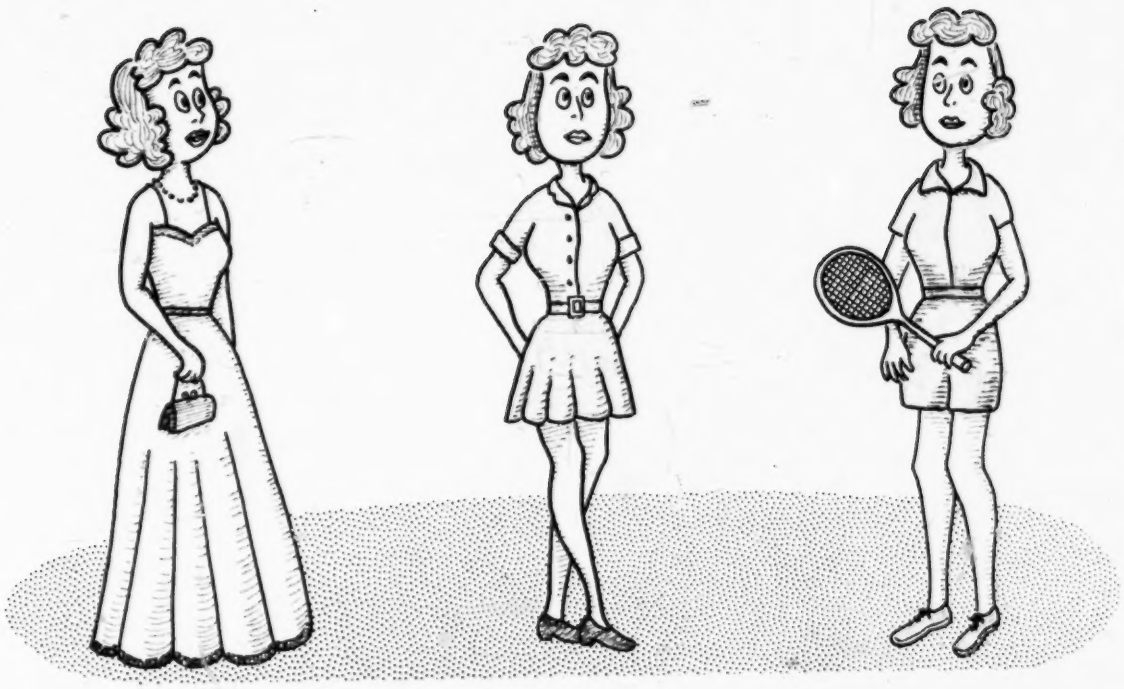
Short, appropriate quotations from literature, or from speeches of great men, can add dramatically to your introduction.

Stating the Purpose and Transition to the body of the speech.

When you have gained the full attention of your audience, move to the body of the speech with a transitional phrase:

"I intend to show you some outstanding examples of the great good being done with these youth development projects."

State your purpose clearly and succinctly. Be sure your audience knows exactly what you intend to do with this presentation.



Major points may be made as follows:

By categories. Breeds or types of animals. Dress garments. Flowers for personal enhancement or flowers to beautify the home or office.

Chronologically. Tracing the history of the horse, electronics industry, or food fads.

Structurally. Simple to complex. Step by step. Foundation to weathervane.

The Body of the Speech.

List the three or four main ideas on separate cards.

In the formal speech, the purpose will be to entertain, to praise, to dedicate, or to persuade the audience to your viewpoint.

In the illustrated talk and demonstration your main points will be supported by visuals.

Under these main ideas, which you now transfer to your speech outline, select several strong supporting statements from your card file of ideas.

Now that you have your major points outlined with supporting statements, you are ready for effective, colorful language.

First, check your vocabulary. Each time you give a new presentation add a number of words to your vocabulary. Each new topic will require new words. This practice will make you a more interesting person as a speaker. Here are some suggestions for vocabulary building.

Every time you come across a word in your research not known to you check the definition and pronunciation immediately. Make it your own word by saying it over a few times.

While checking definitions, read a few words further in your dictionary. You'll be surprised how many words you can add to your vocabulary in just a few minutes with this practice. You may also be surprised at how interesting the dictionary really is.

Listen for new words from other speakers. When you hear one, jot it down – look it up.

Notice how frequently a word begins to pop up in your reading soon after you've learned its meaning. Look up these words: synergistic, pejorative. You'll likely hear or see them several times in the next few weeks.

Don't hesitate to use multisyllable words. They are the broad, firm, sturdy supports that give a speech a good foundation. Show that you know their meaning and pronounce them properly and your audience will be impressed, as well as improved.

Be sure of your pronunciation. Check every word about which there is any doubt. The "correct" pronunciation of a word is that used by most educated people in your community or area. Many words have alternate pronunciations. You may say TO-MAH-TO if you wish – it just sounds funny if you're the only one saying it. Don't say "chick" for chic (SHEEK) or "chef" for (SHEF). Accessory sounds better as (AK-SESS-ORY).

Spell out difficult words phonetically, as we have done here.

Although it is not absolutely essential for all 4-H presentations, it is advisable to write the speech

in full. This is the only way you can construct powerful, colorful, dynamic, effective phrases that lend strength and power to your stated purpose. The speaker who uses nothing more than a few cards of short statements will not impress the audience. To give your speech unity, emphasis, coherence, and dramatic effectiveness, you must write it in full.

Refer to your list of rhetorical devices: figures of speech, *Roget's Thesaurus* of words and phrases, antonyms and synonyms, *Bulfinch's Mythology*, *Bartlett's Quotations* and poetry anthologies.

The use of figures of speech, allegory, metaphor, simile, irony, humor, and onomatopoeia add tone to language and also harmony, euphony, style, and resonance to your speech. A study of some of the great speeches listed in the appendix will show you splendid examples. Read some of the passages aloud to yourself.

Working with rules of logical structure and sequence, simple to complex, small to large, from one authority to two to three, you now begin to fill the outline until you have a complete and convincing speech ready for a conclusion.

**The Conclusion.** This part of your speech is just as important as the introduction. Its purpose is to restate your major points in some form of summary which will leave your audience with the feeling that they have learned something.

Some helpful hints for closing.

Don't give away your closing. " . . . and now, in closing . . . " – "just one or two more points."

Don't ruin a speech with apologies: "I'm afraid I've talked much too long." You probably have!

In the formal speech a story, quotation, or personal experience is often used to dramatize the major purpose of the speech and to leave the audience in a warm, pleasant, thoughtful mood.

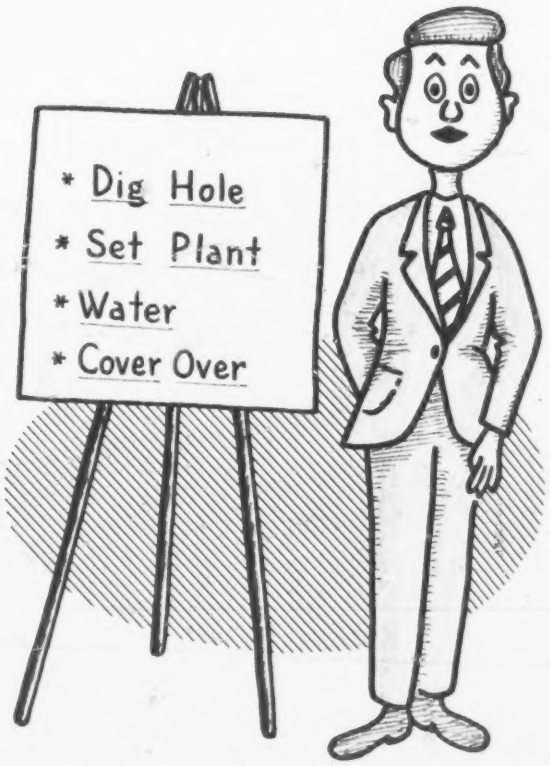
For the illustrated talk and demonstration the most effective closing is often visual only: modeling the garment, starting a motor, holding a big slice of delicious angel food cake high for the audience to see and savor.

One ingenious team of 4-H foods demonstrators performed at a local civic club luncheon and passed around their hot buttered biscuits to the audience.

The startling, colorful visual is good for closing. A poster, cartoon, or slide with a humorous twist is always an audience pleaser.

Close with a strong, powerfully worded statement. Spend a lot of time rewriting and practicing this part of your speech. It can be the most important part.

Memorize the closing if you wish. Many speakers memorize both introduction and close. This gives confidence where it is most needed. No groping for words at these critical points!




Summarize. In the formal speech this is not always necessary. It is more important for illustrated talks and demonstrations.

Should there be questions from the audience? This depends on the situation. In some 4-H programs time is allowed for questions. If the presentation is given for a general audience and is not part of a contest, this part may be eliminated. However, you should always be prepared for questions. Include this in your practice sessions.

## VI — Preparation and Use of Visual Aids in Public Presentation

Visual aids can be of great assistance to better communication in most forms of public presentations. Illustrated talks, demonstrations, television, motion pictures, exhibits, and floats are examples of the sorts of presentations that use visual aids to great effect. In some cases, such as posters and unmanned exhibits, the entire communication is achieved visually.

In this publication the words "visual aids" are used to describe a medium such as slides, flannelboard, or flip charts. The word "visual" is used to describe each element in the particular medium, as an individual slide, or chart. A glossary of technical terms is found in the appendix.

There are several reasons for using visual aids. The first one is to attract attention or heighten interest. Sometimes, they simply entertain. Many talks become much more interesting to the audience just because pictures in some form have been added. It is even quite possible for a particular visual to have no definite relationship to what is being said, but interest is created and maintained by that visual.

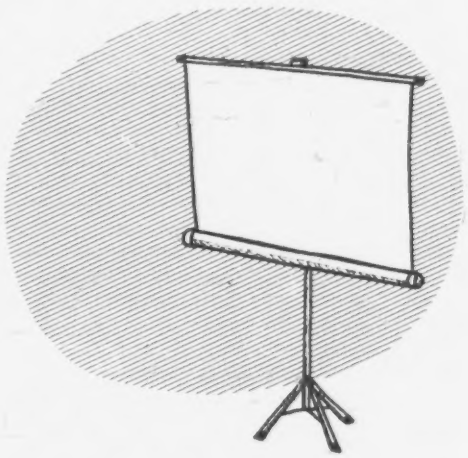
A second use of visual aids is to help explain or to make clearer. Often, all the explanation in the world cannot equal the value of a good picture or chart to show exactly what you mean. Visuals help avoid misunderstandings about what you are saying.

Visual aids are also used to span time and space. The flowers you grew last summer can be brought to a winter meeting by pictures. The horse you trained can come up to the second floor meeting room on a slide.

Visual aids can be used to create a mood or a feeling. The use of psychedelic materials for unusual lighting effects by rock musicians is one example. Other visuals immediately tell the audience that this is a professional, business-like demonstration or this is going to be a thought-provoking talk.

Lastly, visual aids tell the audience about you. If they are nostalgic or sentimental, you will be considered so. If they are new and fresh, the audience will think of you as fresh and interesting. If you are careless in their production, your concern about your subject might be questioned.

Remember, visuals have a language of their own and people who have been brought up with television, films, and other visual stimuli become "visually



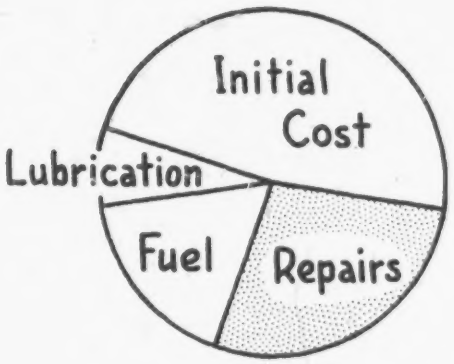
literate" at an early age.

## VII — Types of Visual Aids

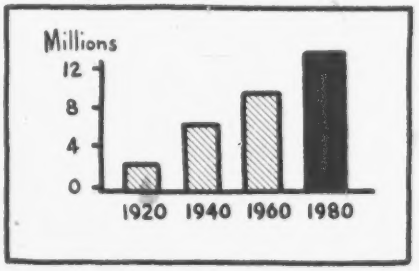
The first and often neglected visual is you and the setting in which you are making your presentation. People do look at you, and your appearance will often influence their attitude toward your message. For example, to get across the point that 4-H is with it, you should wear clothes of the latest fashion. When you give a foods demonstration, wearing an apron shows that you know how to dress in the kitchen. Being overdressed can be as much a problem as being improperly dressed.

The setting in which you perform also can have either a positive or a negative effect on your efforts. There may be distracting background, or the area may be entirely unsuited to your presentation. Slides should be shown in a properly darkened room. You may not always be able to change the setting, but your appearance can be keyed to your message.

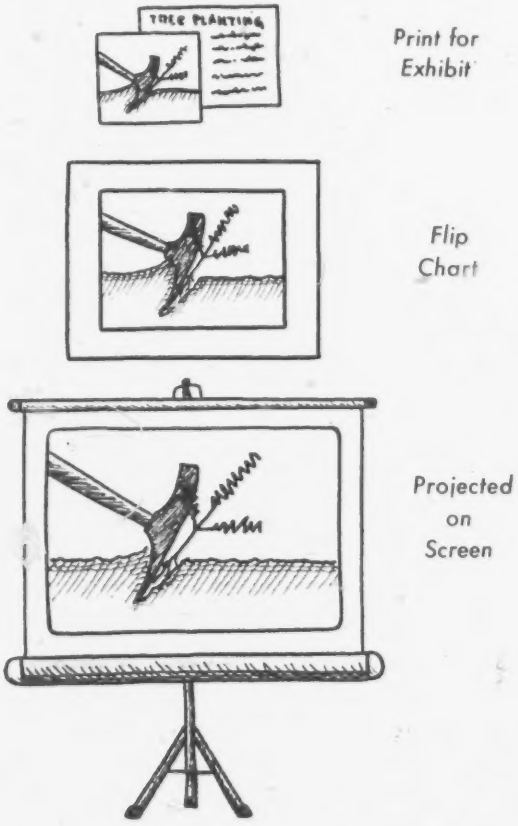
The second type of visual aid is the photograph. Pictures may be used as prints for exhibits, flip charts with small groups, or as projected materials with groups of 15 or more. Good pictures are easily obtained with camera or scissors and help emphasize the subject or your presentation.




*Pie Charts*




*Bar Graphs*




*Print for Exhibit*

*Flip Chart*

*Projected on Screen*

You might want to paint a word picture, so that everyone's imagination can construct his own visual. Once you have shown with a picture exactly what it is you are talking about, you have tied it down to this and only this. You must decide whether you want the audience to conjure up a picture of a hairy dog, or whether you want to show with a photograph, "This is my dog." You may use a picture of a dog to represent all dogs.

The second drawback is the use of visuals to show the obvious. This is called the bus, plane, and train syndrome:

"I came here today by bus" (picture of a bus).

"I came here today by plane" (picture of a plane).

"I came here today by train" (picture of a train).

A third type of visual aid is the graphic. By this we mean charts, lettering, and some forms of art. These, too, are used in many forms, both projected and actual on flip charts, flannelboards, chalkboard, and others. Examples of graphics range from pie charts and bar graphs to psychedelic posters and

lettered messages. Additional impact is often obtained by making the lettering do double work as in the word expanded, or learning.

better

for

steps

Of course, the real thing or models of the real thing are also visual aids that can be used effectively in certain circumstances. If the objects are small, they should not be used with large groups. Mounted insects would be fine with just a few people sitting around a table, but a projected slide would have to be used to show them to larger groups.

## VIII — Planning Visuals

The first step in planning is to decide which visual aids suit the message. Assuming that your message is tailored to the audience, your visuals will also fit the audience. The aids should also be appropriate to the event or conditions under which you are showing them. If they are to be used for a demonstration, one set of conditions prevails. However, if that demonstration is to be presented on television, then certain restrictions come into play. The following chart suggests visual selection as to audience size and event.

As an example of visual planning suppose, in

| VISUAL AID | VISIBILITY STANDARDS | ADVANTAGES |
|---|---|---|
| Flannel, magnet or loop board | Lettering-1½ to 2 inches high, ¼ inch thick. Graphics-easily understood from 30 to 40 feet. | Can build up a very graphic final picture with its elements, i.e. milk components can be added to form a carton shape. |
| Chalk board | Lettering-1½ to 2 inches high, as thick as can be made with soft chalk. | East to use. Little advance preparation. |
| Easel pad, flip charts | Lettering-1½ to 2 inches high, ¼ inch thick. Graphics-easily readable from 30 to 40 feet. | High quality visuals can be produced in advance. Can reveal one point at a time. |
| Photographs | 8 x 10 or larger with matte finish. | Can picture the real thing. |
| Slides | Lettering-5 lines, 15 to 20 letters per line on original. Use close-ups with long and medium shots of real thing. | Most versatile. Can show many things well. Easy to obtain. |
| Overhead Transparency | Lettering-½ inch high on transparency. | Can build up or strip away parts for great effect. Can write on during projection. |
| Motion Pictures | Lettering-5 lines, 15 to 20 letters per line on original. Use close-ups with long and medium shots of real thing. | Can add motion when necessary. Complete package with sound. |
| Real Thing or Models | Limited use due to variations in size. Check each usage. | 3-dimensional objects and size relationship can be shown. |

your photography project, you wish to do a demonstration on developing negative black-and-white film. You decide that you will be doing this for your club (28 members), a contest (less than ten, counting judges and friends), and perhaps, television.

After looking at the chart, you decide to use live objects and flip charts. Because of the chance for television use, the flip charts will be made horizontally. The live objects will be equipment used in film developing, and the charts will explain the process. If the demonstration were to be given to a large group, slides of the equipment and the process could be used.

The second step in planning visuals is to decide how much information is to be put on each one. This can best be accomplished by using the same cards that you used in planning your demonstration. Next to what you will be saying print in what you will be showing. This can be either a description or a drawing of the visual, or in the case of lettering, the actual letters to be used.

Once you have shown all the equipment needed, with appropriate remarks, you might then go through the process, using the lettered flip charts to aid the explanation. Each step in the developing could be covered, but the message should be boiled down to basic information. Step 8 in the developing

| DISADVANTAGES | BEST USES | REMARKS |
|---|---|---|
| Materials often slip off. Requires board, lights and quality artwork. Large parts often get dog eared. | Talks and demonstrations for groups of 35 and under. | Good for television use if in a horizontal format. User must learn to manipulate the visuals for a smooth job. |
| Writing often hard to read Lines too thin for good visibility. Hard to make good drawings "on the spot". Messy. | Talks and demonstrations for groups of 35 and under. | Use soft chalk. Colors add interest. |
| Often difficult to manipulate. Thin paper in easel pad requires an intersheet. Can't change sequence in pad. | Talks and demonstrations for groups of 35 and under. | Good for TV if horizontal and colored paper is used. |
| Expensive to get high quality prints especially in color. Must be passed around for viewing. | Exhibits where the audience can get close. TV* if horizontal. | Should be mounted on heavy cardboard. |
| Requires dark room, projector and screen. Cannot be written on during projection. | Talks for large groups. TV* if horizontal. | Remote projector makes effective presentation pacing. |
| Needs large screen angled to remove keystoning. Room must have high ceiling to see bottom of screen. | Talks for medium sized groups. | Transparencies tend to have too much crammed onto them. |
| Expensive to produce. Requires much equipment, skill and time. | Talks and demonstrations for large groups. | Good for TV* if standards (16mm-24fps) are met. |
| Often too small to be seen. | Talks and demonstrations for small groups. Exhibits. TV. | The sense of touch and texture is added. |

*For TV use all relevant information must fall within a tubular area somewhat smaller than the visual. Actual size of 35mm slide showing portion that will be seen on TV. Same falloff occurs with photographs and other flat visuals because the TV camera focuses inside the outer edge of the visuals. Verticals may not be used. Television picture is 3 units high to 4 units wide.

might be:

"Agitate the tank gently in a circular motion about 5 seconds of each 30 seconds. At the end of 9 minutes (depending on the developer), pour the solution into a clean, empty jar. When pouring, tip the tank only slightly at the start."

Since you will be saying most of this in your demonstration, it is unnecessary to put it all on the chart. If you decided to put many steps on one chart, you may only letter "8-Agitate." If you want a chart for each step, you might letter:

"8-Agitate
(5 sec. each
30 sec.)
Develop for
9 min. Pour out."

*or*

8-Develop
for 9 min. Agitate
(5 sec. each 30 sec.)
Pour out.

How much lettering can be put on one chart? The planning chart indicates a letter size of 2 to 3 inches high for good visibility. On a 22 x 28 inch piece of cardboard there will be room for about 5 lines with 15 to 20 letters per line including spaces. Any smaller-sized lettering may not easily read by the audience. Remember, a visual must be visible. The following table relates viewing distance to letter size and line thickness.

**LETTER SIZE FOR VISIBILITY ASSUMING GOOD LIGHT, GOOD EYES, AND GOOD COLOR**

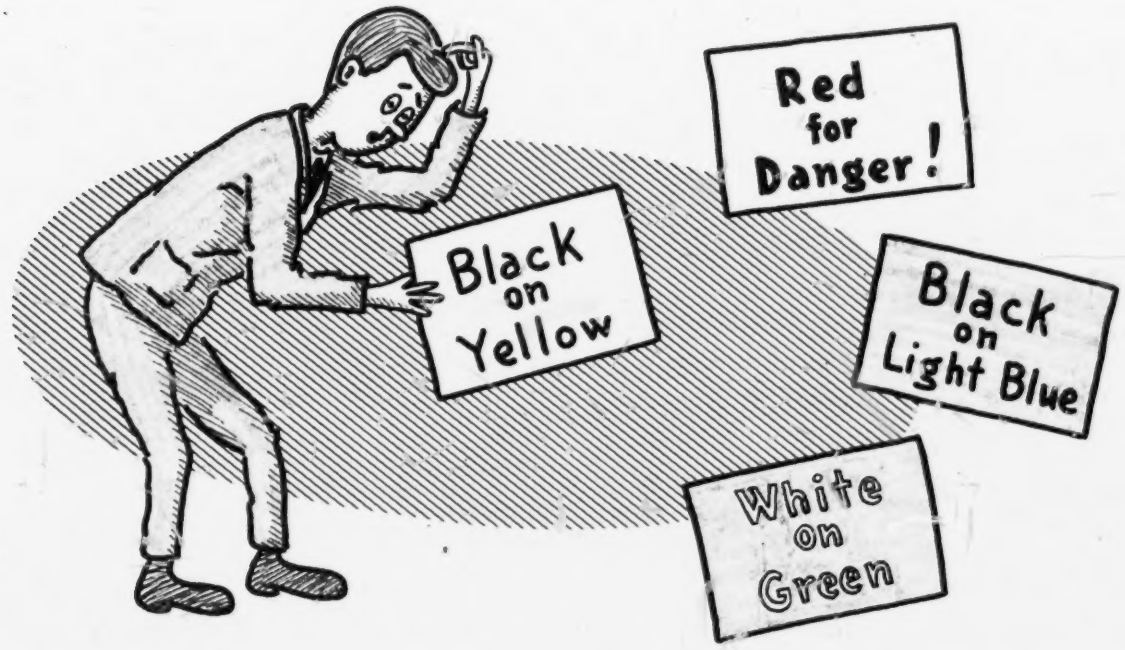
| Distance | Letter Size | Line Thickness |
|---|---|---|
| 10 feet | 1/2-inch | 3/32-inch |
| 20 feet | 3/4-inch | 1/8-inch |
| 50 feet | 2-inches | 5/16-inch |
| 100 feet | 3-1/2 inches | 11/16-inch |
| 300 feet | 11 inches | 2 inches |

The third step in planning is the overall appearance. What colors are most effective? If the visuals are for television, as in the example, a light blue or green cardboard would work well with darker colors for the lettering. Additional impact is created when several colors are used. Avoid white board whether or not it is for television.

Colors are more interesting. Use colors that help tell the message. (A listing of most visible colors follows)

**COLOR COMBINATIONS FOR VISIBILITY**

( 1) Black on yellow
( 2) Black on orange
( 3) Yellow-orange on navy blue
( 4) Bottle green on white
( 5) Scarlet-red on white
( 6) Black on white
( 7) Navy blue on white
( 8) White on navy blue
( 9) Yellow-orange on black
(10) White on black
(11) White on bottle green
(12) White on scarlet-red
(13) White on purple
(14) Purple on white
(15) Navy blue on yellow
(16) Navy blue on orange
(17) Yellow on black
(18) Scarlet-red on yellow
(19) Yellow on navy blue
(20) Purple on yellow
(21) Purple on orange
(22) White on emerald green
(23) Bottle green on yellow
(24) Scarlet-red on orange
(25) Emerald green on white
(26) Yellow on purple
(27) Orange on purple
(28) Bottle green on orange
(29) Emerald green on yellow
(30) Orange on yellow




If there is a special danger in some process, use red lettering. Make sure the colors are agreeable and watch for color changes in certain association. For example the same red will look different on a green background than it does on a blue background. Also a change of light source makes a color difference. A visual produced indoors under an ordinary light bulb may change color when moved outdoors or even under fluorescent light.

Use good lettering techniques. Unless it is for a special effect, plan simple lettering styles that are compatible, easily read, and help tell your message. A talk on foods around the world might use a Chinese style when you discuss Cantonese foods. Several methods can be used to add emphasis to certain words of your lettering. A change of color has already been mentioned. You can also change the letter style and size, or use all capitals. You can underline or for additional emphasis use a combination of several techniques. Don't overdo it.

Be sure to plan the final arrangement of the visual elements. For a talk this means making sure that each visual fits in a logical sequence with the verbal message. For a demonstration they should follow the process.

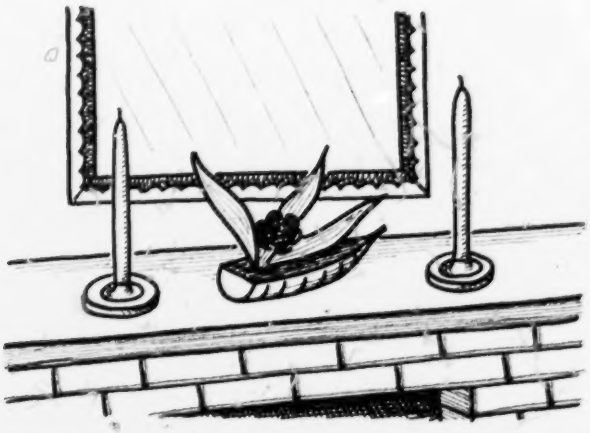
For an exhibit or float they should follow an overall design that is pleasant, harmonious, and effective in leading the audience to the central message.

People often wonder how many visuals to use in a given presentation. The answer is simply as many as it takes to do the job. Think back to the number of times you were bored by seeing the same slide or picture on the screen without change for a minute or more. If you plan only one idea per visual, it is seldom necessary to leave it on for more than 15 to 20 seconds. In an illustrated talk with slides the question, "Why use one slide when five will do?" is usually relevant. If it takes two minutes to talk about a certain building you are showing, use 8 to 10 slides to illustrate. You may often wish to have several visuals go by without comment. In an exhibit, use enough to tell the story and still keep a good design. One of the highest compliments you can receive is that your visuals helped the message "move."

Planning, in short, is selecting the visual aid or aids to suit the message, the audience, and the event. It is making sure that each visual fits the type of visual aid selected. Finally, it is the appearance of each visual and the way each is combined for an effective presentation.

## IX – Producing the Visuals

Some people, in working on a visual presentation, gather a lot of junk – then try to tell a story to go with the junk. This publication starts with the planning and preparation of the message and moves on to the planning and preparation of the visuals. In the production of slides and other photographic visuals follow these suggestions:



1. Get close. There is nothing more frustrating to a viewer than the picture of your flower arrangement which is completely lost in a room. True, it should be shown in its setting but the setting is the mantle, a table, or a shelf, – not the whole room.

2. Take several pictures from different angles and distances. Show the arrangement in its setting; then show it by itself from both front and side. Get enough slides that are different to cover the narration.

3. Try to have each picture cover only one point.

4. You can often copy visuals that are already made, but you should avoid copyrighted publications, pictures, and graphics.

5. Select the pictures you will actually use in the presentation carefully. Don't show poor stuff. If nobody sees your bad pictures, they'll think you only take good ones.

In producing graphics you will need a different set of talents. Many people just cannot letter or draw. You sit down in front of a piece of clean cardboard and hate to put a mark on it for fear it will be wrong. When buying supplies, get extra paper or board just in case. You don't have to be an artist to letter. There are guides to help you. Stencils can be used if you close in the missing places in the letter after you have outlined the letter. There are other lettering guides in all kinds of sizes and styles. Be sure you buy the right size for the chart you are making. A listing of useful materials for graphics will be found in the appendix. Here are some tips on making graphics:

1. Using a #3 pencil or charcoal lightly lay out the work in advance. This doesn't have to be detailed, just the general position of each element. Make sure that is has good design.

2. For lettering, lightly lay out a top and bottom line as a guide for a row of letters. A third line about three-fifths of the distance up from the bottom line is helpful for the tops of lower case letters. In fitting in the letters use no more than 15 to 20 letters per line with no more than 5 lines.

3. Try to work form top to bottom, so you don't rest your hand on completed work. Use a piece of paper under your wrist so skin oils do not mar the surface of your board.

4. If you can't do precise work, try stylized figures. A real horse is hard to draw, but a stick figure horse is easy and often more effective.

5. Cut-out figures from construction paper are often more effective and easier to make than trying

to draw them in detail. They can be glued to a background, used with a flannelboard, or photographed for slide use.

Visual production is often the most difficult part of the public presentation. Work by an untalented person can be forgiven, but sloppy work shows a lack of sincerity. Care enough to do your very best.

## X — Practicing the Presentations

This is perhaps the most important part of your work in preparing and giving a public presentation. Without practice it will be a routine, uninspired performance. The great violinist, Fritz Kreisler, was stopped on the street in New York City by a lady who asked: "How do I get to Carnegie Hall?" "Practice, madam, Practice," replied the virtuoso of the violin.

### A. Why practice?

1. Borrowing your own 4-H slogan: "To make the best better." To "learn by doing" means plenty of practice.
2. To acquaint yourself with your total presentation. To hear how the words sound to your ear. Continuous practice imprints on your mind the exact, specific words and phrases you need to support your purpose.
3. To discover your speech skills, abilities and limitations. Practice gives you a chance to improve your vocal projection, gestures, and facial expressions.
4. Practice helps you gain confidence. As the presentation becomes familiar, the various sections start falling into place in natural order, becoming habits. And that is the ultimate goal of practice – to make a planned, well-designed presentation seem as natural as casual conversation.
5. Practice helps keep you within time limits. This is important in contest programs where you may be penalized for exceeding the time limit. Practice ending about thirty seconds before your time is up, allowing yourself a cushion.

### B. How to Practice

The Formal Speech

1. Read the speech aloud from your outline or cards several times while standing at a simulated lectern. Record if possible. This to test the sound of words and phrases and to change any tongue-twisters or difficult to pronounce words.
2. Establish eye contact with people in every part of the audience as you practice.
3. After the speech has become familiar to your mind and tongue, mark places where you want to add emphasis with gestures, change of voice pitch or volume, a movement to the side of the lectern or a facial expression.
4. Rehearse the opening and closing (memorize, if this helps) several times more than the body of the speech.

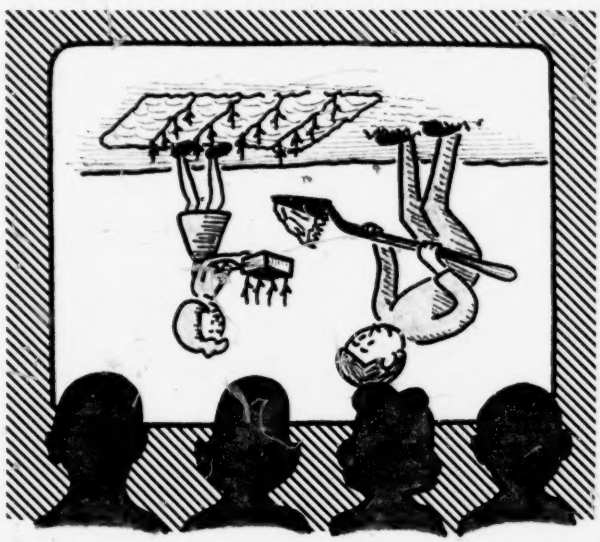
*Placing Visuals*

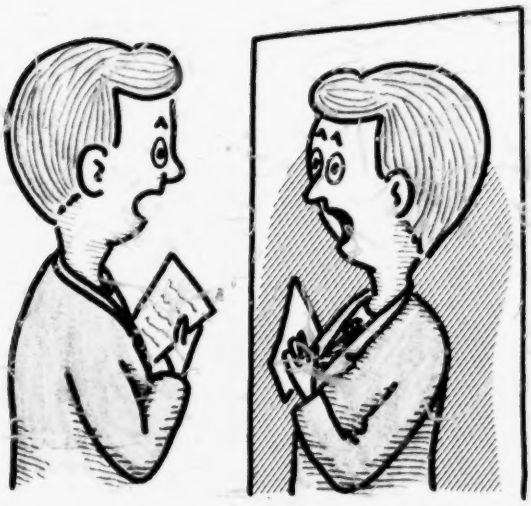
*Stacking Visuals*

*Stubborn Easel*

**The Illustrated Talk and Demonstration.**

1. Follow the same suggestions for formal speech in rehearsing the audio part of your presentation. After you have become familiar with what you are going to say, add visuals and continue to rehearse with all of your props until you have a smooth, well-integrated presentation.
2. Practice placing the easels, posters, charts, models, and other props on the stage. This is extremely important to avoid embarrassment when you try to unfold a stubborn easel before a crowd or try to scotchtape a slick visual to a dusty chalkboard.
3. If you are using slides, practice every single phase of this operation. More programs have been disasters due to upside down or turned-around slides than for any other reason. When presenting a slide program learn your material sufficiently to allow your voice to project straight out into the audience in case there is no microphone.
4. Place your charts or posters on the easel from the side while talking facing the audience. DON'T TALK TO A SCREEN, OR THE BACK OF THE STAGE.
5. Use a pointer, not a pencil, or your finger.
6. Practice before a mirror, watching your hand and body movements. Hold objects high enough to be clearly visible in the rear of the auditorium or room.
7. In practice, you need not complete the construction or cooking demonstration. However, you should always have at least one dress rehearsal with friends watching to critique your performance. Ask them to fill out an evaluation form.
8. Always time your presentation in practice. There is a tendency, due to nervousness, to talk too fast in formal speeches and too slow in illustrated talks and demonstrations.

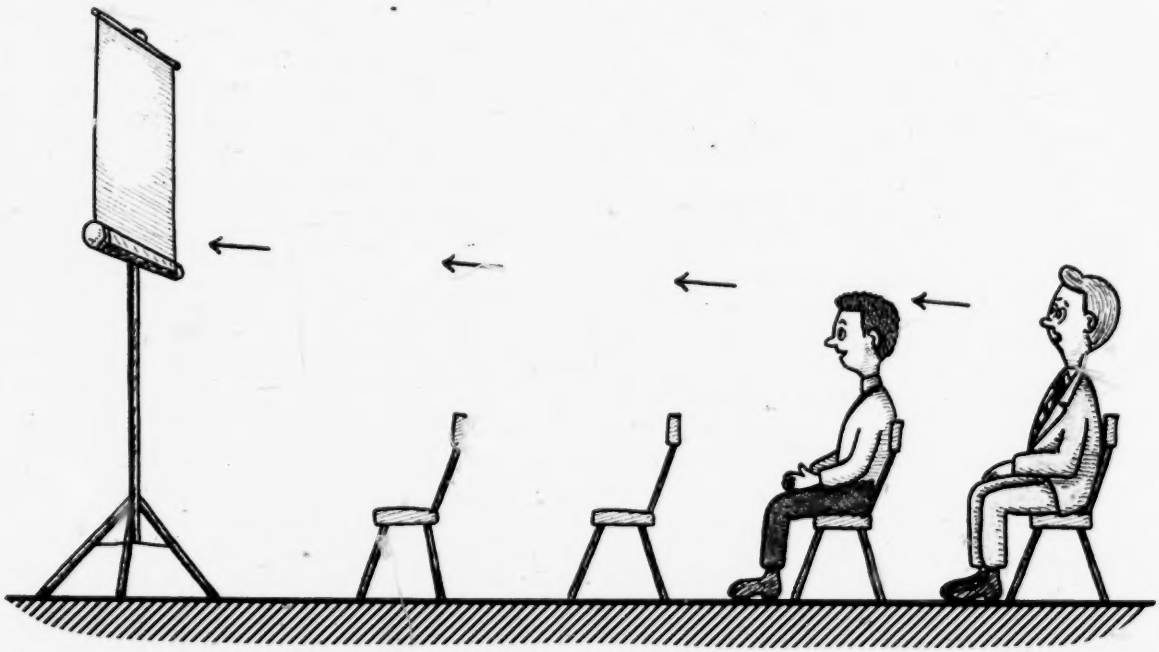




## XI – The Presentation

A. Before the event. Final checkup.

1. In the course of preparing your presentation make a checklist of everything you will need: easel, projector, slides, charts, posters, extension cords, ingredients, masking tape. Just before you leave for the event check off each item.
2. If you have not previously had the opportunity to try out the facilities, arrive early and check the acoustics, the lighting, the stage arrangement, put yourself in the position of a member of the audience. Sit in the back row with a friend in front of you and check the sight lines. Can you see the bottom of screen, the table with the model, the chart on the easel? Is the room well-lighted? Can it be darkened for slides? Can you hear the PA system? The table for your demonstration should be the right height for easy movement in handling objects. Some 4-H demonstrators carry blocks of wood to make sure of this. These blocks can also be used to tilt the table forward slightly to make for easier viewing by the audience.
3. If the affair is a food function – banquet or civic luncheon – be sure there is room for your visuals behind the head table or ask for a small table at the side. The formal speech and illustrated talk are usually more suited to these functions than the demonstration.
4. Find the chairman or the person who will introduce you and hand him a card (5" x 8") with this introduction typed, double-spaced. Do not leave this important chore to someone else! If you feel it is necessary, spell your name PHONETICALLY and don't be embarrassed if he asks you to pronounce it for him.
5. Line up your visuals so that movement from one to the next is accomplished with minimum effort and audience distraction. Cover visuals you don't want the audience to see ahead of time.



6. Lighting your visuals properly can greatly enhance your presentation. Make sure there is a place for your 150 watt floodlight to show your visuals. Also make sure it does not shine in the faces of people in the audience or on the stage with you. Often colored lights are used for a particular effect. But the main reason for additional lighting is simply to help the audience see better.
7. Place your projector in an aisle or on a high table or platform so people's heads will not block the screen. Fill the screen and make sure the picture is in focus. If you have to remove the projector before giving your presentation, put a piece of tape on the floor to show exactly where to replace it. Try to avoid turning on the projector when no film or slide is in position. This causes an annoying white light on the screen. Have everything ready to go at the proper time.
8. Locate light switches and arrange for someone to operate them. Be prepared for blown-out bulbs or fuses.
9. If you run your own slides you will have to stand by the projector. With a remote control you can be up front where you can be seen. If you use an overhead projector, sit down next to it and face the audience, not the screen. Be familiar enough with your visuals to know what is being projected with just a quick glance.

The final element in the presentation is you yourself. Your pacing of the words, inserting the visuals at the exact time, letting the audience view them long enough but not too long, are all part of a good performance. Sometimes a script is a good idea. A sample for a slide show is included in the appendix.

YOU'RE ON! WHAT DO YOU DO NOW?

1. Look at the person who introduced you as acknowledge the introduction. If you wish you may say "Thank you".
2. For formal affairs acknowledge dignitaries at the head table or on the platform. Write down their names before the event. Ask the chairman to guide you on protocol.
3. Look at your audience and smile as you come on strong and confident. Don't look down at your notes. This is one good reason for memorizing your introduction. You can move right into your presentation and have the complete attention of the audience before you have to refer to notes.
4. Don't keep your audience waiting. State your major purposes before starting a story. Let your audience join you in making the connection with the stated purpose.
5. As you develop your presentation, vary the pace of your speaking; change the pitch level, move to the side of the lectern. Some speakers dramatize major points by walking to the very edge of the platform, assuming a confidential tone with the audience. This is a good device for the entertainment or persuasive speech. However, it can be overdone. After your presentation, jot down quickly any ideas for improvement or change indicated by audience reaction to visuals, jokes, reference to political or religious philosophy.

Give each presentation to each audience, large or small, with sincerity, enthusiasm and enjoyment. These qualities are contagious. Your audience will get the message. Good luck!!

## APPENDIX

### A. Sample Introductions

1. Use of current events and importance of topic to welfare of audience: "Thank you, Mr. Chairman. I can think of nothing more important to discuss than the subject of air pollution. Most of you had time to see the news before you came to the meeting this evening and are aware of the tragedy of pollution-causing emphysema in our community."
2. Opening with a question:
   "Ladies, do you have the shopping cart jitters? Have you lost your supermarket driver's license for speeding in aisle four or drag racing through toiletries and sundries? Then you can use our new bulletin: "HOW TO BE A GOOD SHOPPER!"
3. Use of humor with reference to the occasion and the audience: Thank you, Father Counklin, Monseignor Harelson, Mother Superior, Sister Marie, members of the faculty and ladies and gentlemen. I wasn't too certain of getting my introductory acknowledgements right. Being of another faith, I'm not too sure who is the father, the mother, and the sister in your church. I understand at the moment the Holy Father is having the same trouble."
4. Use of humor added to your introduction, with reference to a preceding speaker. At a 4-H rally the first speaker quoted Matthew: 5-13 "Ye are the salt of the earth", ending a speech in praise of youth projects. The second speaker quickly added the following story to his own introductions.

"The biblical quotation used by my good friend Dr. Patrick also expresses my own sentiments toward these young people and their fine work. It reminds me of an incident at a Naval base where some very charming young girl entertainers were introduced to the men by a navy chaplain who ended his remarks with these words: ". . . and these brave young American girls are here to entertain you in spite of many dangers. They are truly the salt of the earth. What do you say to that men?" Far back in the theatre a young sailor shouted: "Pass the salt, Please!"

5. Use of humor extemporaneously improvised after the chairman had stolen one of the speaker's stories about a sheep-dog. "Thank you, Mr. Chairman. I had a well-planned introduction to my speech, including a couple of stories. Unfortunately, one of them was being told in the lobby as I entered and the other was about a sheep dog and a mountain lion! (WAVES OF LAUGHTER)

### B. Introduction Card

4-H Public Presentation Program - INTRODUCTION CARD - Form: 11-B

Name: _____ Club name: _____

County: _____ Years in 4-H _____

Topic Title: _____

Other projects, interests and hobbies: _____

_____

_____

Repeat participant's name at the end of your introduction.

Additional information: _____

_____

_____

Order of presentation: _____

C. Presentation Outlines

These outlines are structured on the basic principles of public speaking. The speech material is in the left column and the illustrations and demonstration instructions in the right column. In many presentations the same topic and illustrations can be adapted very easily for a demonstration. The following was given both as a formal speech and an illustrated talk.

HOW TO BE A BETTER SHOPPER

| Illustrations | Speech Material |
|---|---|
| 1. Cartoon-frustrated shopper. | I. Introduction<br>A. Humor - question in sample #5.<br>B. State purpose - 4 major points. |
| 2. Poster-Save Time, Save Money, Eliminate Worry, Serve Better Meals. | II. Body.<br>A. Save time. |
| 3. Series slides or stills show woman driving to store, pushing cart, loading, unloading. | 1. you spend 5 hours a week, 52 weeks a year. . . . |
| 4. At kitchen, desk planning shopping. Planning meals. | 2. read the ads, listen radio, watch tv, plan meals, plan shopping. Don't run from store to store. Go during quiet hours. |
| 5. Humor - woman waiting at door in the night - to be first when store opens. | B. Save money. |
| 6. $$$$$ flying away. Woman grabbing at them. | 1. you spend $5,000 a year for food and household supplies. Cut this by 15% and buy self a new hat! |
| 7. Woman studying packages. | 2. Compare prices - check sizes of packages, buy bulk-stock freezer-prepare only what is needed - avoid leftovers. |
| 8. Stocking freezer. Planning meals. | C. Serve better meals.<br>1. balanced meals.<br>2. more attractive.<br>3. more variety. |
| 9. Fix variety of foods on attractively decorated table. | |
| 10. Family at table. | |

At the conclusion:

11. Summary poster.

A. Restate major points

12. Series of four or five slides or blow-up pix of woman happily reading ads -
"Hmmmmm . . . . . what to do with all that time and money saved . . . ."

B. Final statement.

Follow these simple suggestions and you'll be a better buyer - you better believe it! And with all that time and money saved just think how much happier you will be.

13. Show woman looking at new hats in ad---"I THINK I"LL GO SHOPPING!"

| Demonstration Instructions | Speech Material |
|---|---|
| | Cole Slaw for Dinner Tonight |
| Hold up cabbage<br>Wash and trim. Cut in wedges easy to handle. Shred. | I. Introduction.<br>Kinds cabbage, size, firmness. What to do before shedding. |
| | II. Body.<br>Wash, trim cut wedges shred.<br>Food Value<br>Reasons for making just before serving.<br>Different ways of shredding<br>Name ingredients.<br>Different kinds of seasonings, dressings.<br>Variations in combinations (green pepper, carrots, apple, pineapple, raisins).<br>Keep clean as you work.<br>When to serve slaw. |
| Point to recipe poster.<br>Add seasonings - dressings. | |
| Toss<br>Gather used equipment on first tray and remove. | |
| Serve, garnish. | Different variations for garnishes. |
| Arrange one place setting. | Correct placing of salad. |
| Point to each item on poster. | Summary:<br>Selection of cabbage.<br>Steps in making, shredding, seasoning, mixing. |
| Hold one dish up from table for entire audience to see. | Food value and when to serve.<br>variations in ingredients<br><br>How to serve. |

## IV — COMMON SENSE HORSEMANSHIP

28 slides and script

| Slide number | Commentary |
|---|---|
| 1. Main Title | |
| 2. Boy & Horse | You and your horse spend many happy hours together. Your happiness depends upon your safety. And safety for the most part, is just common sense. Common sense and horses go together like a horse and saddle. Let me show you what I mean. |
| 3. Hoof & Shoe | Has this ever happened to you? Tennis shoes are unfit for stable footware. THAT'S COMMON SENSE. |
| 4. Hand Feeding | Hand feeding your horse is never a good idea. But, if you must do it, be sure your hand is open flat. |
| 5. Thumb | "OUCH"- This is what can happen when you don't use common sense. |
| 6. Grooming | When grooming, work close to your horse. Stand to his side. Talk to him to remind him you are there. |
| 7. Kicking | Don't take chances - That's Common Sense. |
| 8. Leading | When leading your horse, walk on the animal's left side holding the lead shank in the right hand. The remaining portion of the strap is in the left hand. |
| 9. Boy in front of horse | Careless leading habits might result in your being stepped on, or you might even be bitten in the back. |
| 10. Cinch | Always check your cinch or girth before mounting, OR. . . |
| 11. Boy falling | Your carelessness may result in serious injury. |
| 12. Dismounting | And when dismounting, be sure to take your left foot out of the stirrup before you slide down. . .or. . . |
| 13. Girl falling | You might hurt yourself. |
| 14. Rearing horse | Each horse has a different way of acting with strangers. Approach a strange horse with caution. . .let him get to know you. (pause) Common sense can protect you from danger. Common sense can prevent injury to your horse too. |

| | |
|---|---|
| 15. Horse & fence | If your horse is unfamiliar with the location of the pasture, he might be badly injured by wire accidents. How could we prevent an accident like this? (pause) |
| 16. Ribbon on fence | Warn your horse by tying strips of material to the wire. He can see the strips much easier than the wire. Old plastic table cloths make excellent strips. |
| 17. Gate | When you leave your horse in the pasture, check and make sure that the gate is securely fastened. It's no fun to find your horse in the garden. |
| 18. Hoof | Is the shoe on tight? Are there any objects lodged under the shoe? It's just good horse sense to check your horse's feet BEFORE AND AFTER riding. |
| 19. Horse & tree | Never tie your horse by the reins. Remove his bridle and replace it with a halter if you plan to leave him unattended. Your horse's safety is at stake. |
| 20. Stop sign | Sensible riding habits are not "sissy". Even the most mild mannered horse may be frightened by traffic, dogs, etc. Try to educate your horse to these things by letting him get used to them gradually. Observe all traffic signs. . . |
| 21. Truck | or. . .pay this price for your carelessness. |
| 22. Boy | This boy will have a long walk home, and a heavy load to carry. . .because he was careless. |
| 23. Private property | Respect private property. Always ask permission before riding on private land. |
| 24. Bull & rider | There may be unexpected danger awaiting the trespasser of private land. |
| 25. Common sense horse | I have given you some suggestions concerning safe horsemanship. This is just a beginning - the rest is up to you and your good common sense. |
| 26. Credit | |

SAMPLE SPEECH OUTLINE - STANDARD FORM

I. Introduction
   A. Attention-getter.
   B. Subject Sentence - Statement of Purpose.
   C. Transition phrase.

II. Body
   A. State three of four major purposes.
   B. Supporting statements.
   C. Develop main purposes.
      1. Chronologically, categorically.
      2. Historically.
         a. Dates, places, people in history.
   D. Develop other purposes.
      1. _____
      2. _____

         a. _____
            (1) _____
               (a) _____

III. Conclusion
   A. Summary.
      1. Restatement of major purpose.
      2. Dramatic support - Action step.
      3. (three points usually sufficient)
   B. Courtesy ending. (On time is best!)
      1. Thank you or some other courtesy is always optional.
   C. Sample Research Card

| | |
|---|---|
| Topic: "How to be a Good Shopper" | I - A - 1<br>3 - 10 - 70 |
| 1. Counting number ads - 4 times as many Thursday as any other day.<br>2. Food ads mostly fact-not sensational. Prices big print.<br>3. Stamps - prizes bit. | Lib. Local Newspapers |
| | Suggested Visual |

Use a different card for each bit of research. The first line of code in the upper right corner tells you that this information will be used in the introduction (I) in the first part (A) and the first statement (1).

Another bit of information from this same source might be ideal for another spot in your speech, perhaps a closing statement. It would be coded: (III) A - B - or C. 1, 2, 3.

When you finish your research and start sorting your cards all your ideas will fall into place from these coded first lines.

The second line is the date you researched. This is important. Books, magazines, newspapers are not always kept in the exact same spot in a library.

The next lines will consist of your own shorthand to identify type of publication you researched.

The lower right hand corner is used for instant ideas about a visual you wish to add to your presentation.

### E. Samples of Titles

A catchy title can add sparkle to your speech. As soon as you have selected a topic (not necessarily the title) start "brainstorming" for a snappy, interesting title. Ask your friends to join in the fun. Here are some samples from recent state events:

Topic:
4-H songs
How to mix paint
Conservation & recreation
Raising bees for profit
Home furnishings
Training seeing eye dogs
Horse care and training

Title:
Sing Out for 4-H
Rainbow at your Fingertips
Fun in the Forest
You Can Bank on Your Bees
Picture Magic with Fabric
Our Club Has Gone to the Dogs
Happiness is a Healthy Horse

### F. USEFUL MATERIALS FOR GRAPHICS

Cardboard – 22 x 28 inch posterboard is widely available. It will cut into four 11 x 14 cards. Medium shades of green, blue, and yellow are good colors. White should not be used.

Pencil - #3 – Use it lightly or the surface of the card will be indented and will show after the line is erased.

Charcoal – Thin sticks of soft charcoal are very useful in preliminary layout of cards. Erases easily.

Eraser – Art Gum - Does not mar cardboard if used judiciously. Will erase light lines well without polishing or marring the card surface.

Pen Points – Speedball Series D - Easiest to use and keep clean. #0 for 2 inch letters or #1 for 1 inch letters.

Penholder – Get one that is easy to hold. Get one that holds the point firmly.

Ink – Black drawing ink, often called "India Ink" is readily available. Use the dropper for putting ink in the pen point. KEEP BOTTLE CLOSED.

Ruler – Almost any kind will do. One 18 inches long is useful.

Adhesive – Rubber cement is useful for many things. Will not wrinkle paper. May darken colored card if it is smeared beyond the edges of the piece being glued.

Masking Tape – Often used by draftsmen for fastening paper to a drawing board. It may pull the surface off cardboard unless used with care.

Tracing Paper – Useful for initial layout. Experiment on the paper instead of the cardboard.

Construction Paper – Packs of assorted colors in most 5 & 10¢ stores. It is often easier to cut out and stick down a square, circle, and rectangle than to color it in.

Poster Colors – Tempera - Readily available in a number of colors. A small jar of white, black, red, yellow, blue and perhaps green will serve most of your needs.

Brushes – Come in a wide variety of sizes and shapes for a variety of purposes. Might try a #1 and a #3 to start, although sizes vary with the brand. Make sure they will come to a point when wet. A square tipped #4 or #6 lettering brush may prove useful.

### LETTERING DEVICES

Draftsman's Lettering Guides – Generally give too fine a line for good visibility with visuals. Takes practice to use.

Signwriters Guides – Better visibility but there are problems with the writing part of the system. Useful with care.

Cutout Letters – Useful for many purposes. Sticking them down can be time consuming. Generally only capital letters available.

Stencil Guides – Inexpensive. Relatively time consuming. Letters should be traced and then filled in solid so they do not look like stencil letters which tend to be hard to read. Useful for large work.

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## GLOSSARY

**Acoustics** The science of sound that deals with production, transmission, control, and effects of sound.

**Allegory** Using symbolic figures to represent human conduct or experience. Captain Ahab and the white whale in Moby Dick. The Pilgrim's Progress by John Bunyan.

**Alliteration** Repetition of initial sounds in two or more neighboring words or syllables to create special emphasis or attention.

Used in speech training to improve enunciation and articulation.

"Theophilus Thistle thrust three thousand thistles through the thick of his thumb."

"Peter Piper picked a peck of pickled peppers."

**Articulation** Expressing sounds distinctly and clearly.

**Aural** Pertaining to the ear. Audio – torium.

**Binaural** Using both ears. Music or sound entering both ears.

**Chalkboard** Any hard smooth surface, usually black, green, or brown upon which chalk can be used.

**Copy** The process of photographing artwork, lettering, or graphics to produce a photograph or a transparency. Many require special close-up equipment.

**Diction** The choice and use of the right words to express your ideas. Now broadened to mean vocabulary, pronunciation, and construction in speech.

**Easel Pad** A large pad of paper, usually white or pale blue, that can be used as flip charts or chalk boards.

**Enunciation** The mode of utterance in regard to fullness and distinctness or articulation. Pronouncing or articulating each syllable clearly. The fading voice or the slurring of final syllables is considered poor enunciation.

**Etymology** The science of the origin or derivation of words, prefixes and suffixes.

**Euphony** The harmonious effect of a succession of words having a pleasing sound. Used by poets to paint inspiring word-pictures.

"The curfew tolls the knell of parting day
The lowing herd winds slowly o'er the lea
The plowman homeward plods his weary way
And leaves the world to darkness and to me."
—Gray's Elegy

**Exhibit** A visual aid, usually composed of pictures and graphics with captions, which presents a message in the time it takes for a viewer to walk by. May be manned or unmanned.

**Flannelboard** A flat surface with a piece of flannel stretched over it upon which visuals can be made to stick. The visuals are usually graphics or lettering produced on paper or cardboard to which a flocking material is attached to hold the visual to the board.

**Flip Chart** A visual, usually on heavy cardboard of any convenient size upon which graphics or lettering are drawn or printed. Several flip charts can be used together to form a sequence.

**Float** An exhibit that goes by as the audience cannot get close, stands still.

**Irony** Expressing the opposite of the literal meaning. "There's nothing he won't do for a friend . . and that's just what he does —— nothing."

**Keystoning** An undesirable distortion achieved when the screen is higher than the projector lens. The image is wider at the top than the bottom. Can be avoided with a higher projection stand, or by tilting the top of the screen toward the projector.

**Lexicon** The dictionary. A collection of words, their meanings and pronunciation.

**Loop Board** Same as a flannelboard, except it will hold regular visuals very securely and will also hold heavier objects. The board uses a loop cloth, and the visuals have a hook material attached to them.

**Magnet Board** A metal board used as a flannelboard. The visuals are held to the board with magnets or specially magnetized graphic materials.

**Metaphor** A word or phrase denoting one object as having the characteristics of another. "The ship plows the sea."

**Monaural** Using only one ear. Music recorded for one receptive destination. Also produced on one track.

**Motion Pictures** A series of transparencies that when projected in rapid succession gives the illusion of motion. Sizes are 8 millimeter, Super 8, 16, and 35. The standard professional size is 16mm and is projected at 24 frames per second (fps) and uses 36 feet of film per minute.

**Onomatopoeia** Use of words whose sound suggests the sense of sound of thing being named.
"The tinkling of tiny Christmas bells."
"The bong, bong, bonging of Big Ben."

**Oral** From the mouth. Speech sound from the mouth.

**Panegyric** An eulogistic oration in writing. Formal or elaborate praise.

**Phoneme** The basic unit or sound family of American speech. The word SAD has three phonemes: S A D. American English consists of abour 45 phonemes.

**Phonetics** The study and systematic classification of sound made in spoken utterance.

**Phonetic Spelling** Alteration of ordinary spelling to indicate pronunciation. Phonetic (FO-NEH-TICK) species (SPEE-SHEEZ).

**Phonics** The science of sound. (2) A system of teaching beginners to read and pronounce words by phonetic values and groups of words.

**Photograph** An image of any size usually on paper made by a chemical photographic process for direct viewing.

**Poster** A visual aid that does about the same job as an exhibit (attracts attention, presents message) composed of a single lettered graphic. Must be complete unto itself.

**Projector** A display device for directing light through a transparency to produce an enlarged in focus image on a reflective surface such as a screen. Projectors are made to handle many transparency sizes from the 8mm motion picture machine to the 10 x 10 inch overhead projector. Some projectors are remotely controlled so that they may be operated (slide change and focus) from any place in the room.

**Pronunciation** The act of speaking aloud the correct articulation of a word.

**Rhetoric** The skill of orderly, eloquent and artistic expression in speech or literary composition, usually with intent to sway others to one's own point of view.

**Sarcasm** Use of caustic language to belittle an opponent.
"With him for your friend, who needs enemies?"

**Simile** Comparing two unlike things.
"Cheeks like roses."

**Transparency** Also called cel or slide. A reversal film image for projected viewing.

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